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BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
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THAYER MEMORIAL EXHIBITION

IN the late autumn of this year the Museum plans to hold a memorial exhibition of the paintings of Abbott H. Thayer, who died May 29. A certain number of paintings by this gifted American artist will be borrowed from public and private collections where they are available, and it is hoped that this call will meet with the same generous response which has been given to the Museum enterprises in the past.

As a nucleus around which to build is the representation of Thayer's work in the Museum—the splendid view of Mt. Monadnock, the Young Woman, and a recently purchased Head of a Child which was exhibited at Carnegie Institute, Pittsburgh, as Portrait of Raphael Pumpelly. In it is seen Thayer's characteristic beauty of color and his sensitiveness to the mingled poetry and honesty of a fine-spirited child. It is neither pure idealism nor direct psychology, but a balanced admixture of the two.

According to George de Forest Brush, Thayer stands alone in his time in the expression of the countenance. Writing of the figures of women, those brave, wholesome young women, sometimes winged, which are Thayer's most personal contribution to art, Royal Cortissoz writes,

"Their charm is drawn from Olympian sources. Yet it is one of their finest traits that they stand with their feet unmistakably on the solid earth. . . . It is by character, by qualities of the soul, that they triumph, not through any dramatic or other significance derived from a specifically pictorial ingenuity."

Details of the exhibition will appear in a later number of the BULLETIN.

SWORD GUARDS AND FIREARMS LENT BY THE ARMOR SOCIETY

A SOCIETY has been recently organized in New York for the study of arms and armor. Since it brings together a large number of the American specialists in this field, we may well expect that its influence will presently be felt in developing a knowledge and an appreciation of its special field of art.

In one direction, it now furnishes us a loan exhibition in the armor gallery of the Metropolitan Museum of Art, made up of excellent examples from private collections: among them, in a special case, will appear early pistols, European and Oriental, which are instructive from many points of view—beauty of design, technical perfection, and originality of mechanism; in a second case the society exhibits a hundred Japanese sword guards, or tsuba, which show an extraordinary range in material, ornament, and execution. Of iron guards there are a score the earliest antedating the fourteenth century, the latest about a hundred years old. Some of these seem hardly of iron, since they are richly encrusted with gold in fanciful traceries or diapers (No. 69). Near them are guards of red copper, and of various alloys, including brasses and bronzes, several of which, in mixtures including gold and silver, take colors of great beauty under the highly developed processes of pickling which the Japanese developed.

As the visitor looks at these objects, he wonders at the manual dexterity of the Japanese sword decorators, their fertility of design, their aesthetic appreciation of proportion, their sense of lights, shadows,